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And Exponent of the Letter-note Method.

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Mr. Hullah's Report.

The following Report, for the year 1878, has been made by John Hullah, Esq. L.L.D., Inspector of Music, on the Examination in Music of the Students of Training Colleges in Great Britain:—

MY LORDS.—The year by year improvement in practical musical skill and theoretical knowledge of the students in training colleges has shown itself none the less clearly in the examinations of the past than of the present year. This improvement is attributable to a variety of causes. Fewer students now enter the colleges without any musical preparation; the subject is every year felt by them to be of increasing importance; closer acquaintance with it has engendered increased love for it. To these must be added the all but universal substitution of good methods of teaching for bad; the changes, almost always for the better, among the teachers themselves; and the increased skill naturally resulting from increased experience even among the most skilful of these; and to these again the growing conviction among college authorities that music is an educational subject, one in which every student can, with fair opportunities attain a fair amount of proficiency, and in the attainment of which proficiency it will be found that his judgment, his memory, his quickness of perception have been largely benefited. The talk, once all but universal in training colleges, about music "as a relief to graver and more important studies" is now, and indeed has long been, a thing of the past. Every subject is no doubt a "relief" to every other; not because it is of necessity inferior in its aims or in its processes, but because variety of occupation in itself serves some of the best purposes of rest.

While congratulating ourselves on the operation for good of these various causes, we must guard ourselves against looking at the results of them as satisfactory. Fewer students have no doubt entered the training colleges without any musical preparation, but this preparation is commonly found to be very slight. Why should any pupils enter altogether unprepared in a subject admitted to be of such importance, and in which anyone who begins early enough, may be prepared with a very moderate amount of time and pains? More may be done for the formation of the ear, the basis of all musical skill and science, in six months, between the ages of 16 and 22. The singing of a student who has been taught, however little, is instantly distinguishable from that of one who knew nothing of the subject when he entered his training college. The quickness of ear, tested in the recognition of musical sounds played or sung,

and the familiarity with musical characters, shown in readiness in reading from them, admit of no comparison. The former reads notes as the scholar reads words, fluently, easily, having always his eye ahead of his voice; the latter timidly, hesitatingly, and one at a time. If the former make a mistake, he can correct it instantly, or, better still, ignore it and go on as if it had not been made; if he loses his place he can easily find it again; while the latter, in either case, generally comes helplessly and hopelessly to a full stop. Moreover, a truth has latterly been dawning upon me, for the confirmation of which more experience is perhaps as yet needed, but which I so far believe to be a truth, and even one of universal application. The young men and women in the training schools, probably all others, who have indifferent voices—I find none who have "no voice"—are simply those who have never sung as children. Whenever I have questioned a student, whatever the quality of his voice, in regard to this statement, the answer has always been confirmatory of this statement. The student with an indifferent voice, too often an indifferent ear also, is found never to have sung as a child. The student with a good voice and a good ear has invariably had some instruction or practice at school, sung in a choir, or been taught by one or other of his parents. "Father began to teach us all to sing, as soon as, almost before, we could speak," said an unusually accomplished female student to me last year. If only fathers or mothers with the slightest musical knowledge or skill would, for a few minutes every day, apply either to the cultivation of the musical ears of their children, what a musical people we should be in a few years time!

A bad quality of voice is not only a personal misfortune, as obvious in speech as in song, but it is often, I find, confounded by unlearned hearers with false intonation. Forty years ago, when I began the work to which my life has since been devoted, false intonation was certainly the rule. I have known a new class of adults sink a fourth in the course of a simple exercise of 16 bars; i.e. begin on C (*Do*) and end on G (*Sol*), having taken every sound a little falsely in reference to the sound before it. By no contrivance, I believe, could such a result as this be attained now. The national ear, even among those who do not study music, has improved, and as a fact those who sing "or

of tune" are now a very small minority, at least among those who come before me. Nor are voices of disagreeable quality anything like so numerous as they were. Much may be done for the improvement of the least agreeable and feeblest of voices. The training college student may at any rate take to himself this consolation, that it is not at all certain that the student with the best voice will prove the best musical instructor. Rather perhaps the contrary. A strong and penetrating voice may be an advantage to the teacher of singing by ear; but as this race will inevitably become extinct whenever your Lordships are enabled to introduce competent musical inspection into elementary schools, their procedures need not seriously affect us. For the teacher of singing by note, a strong and penetrating voice is a possession likely to tempt him to correct the errors of his pupils by the exercise of it, instead of making them use their minds in correcting them for themselves. I have, I think, in a former communication to your Lordships, made an observation which I will venture to repeat,—that the less the class-teacher of singing uses his own voice (save of course in explanations said, not sung) the better for his pupils.

I am often asked about the distribution of (so called) "natural" voice power in Great Britain—in what county or counties are the best voices commonly found. The question is one somewhat difficult, at least for me, to answer; because none of the training schools are exclusively, nor indeed are many of them at all, supplied with students for their own districts, At Carnarvon, for instance, less than half of the students are Welsh. Even as far north as Durham I find not a few Londoners; while the London colleges attract students from every part of England, Wales, and even Ireland and Scotland. The York (male) and Warrington (female) training schools are however filled for the most part with West Riding and Lancashire students, the Bangor (male) and Swansea (female) with Welsh, and the Truro (female) with Cornish. These without exception present bodies of voices which for quality and force I do not commonly find equalled elsewhere. In musical sentiment and aptitude the Celtic race would seem to surpass every other in Great Britain. There may be many causes for this, but the first and chiefest is that the musical powers of our Celtic contemporaries are the outcome of ages of musical culture; for where this has been wanting, even among them, as in the Western Highlands of Scotland, the inhabitants are among those exceptions which prove, if not always the truth, the existence of a rule.

Some of the apparent superiority in voice of the York students, not of this or that, but of every year, is possibly due to the proportions and arrangement of the room in which I hear them. This I find to be 50 feet long, 25 feet wide, and 25 feet high, proportions from which good results might have been expected. With the exception of a small organ and a stove, it is without fixtures of any kind. The students stand to sing, from moveable desks; as many as five or six sometimes reading from one book, quite possible with a little mutual concession among the readers. This arrangement is for singing practice, incomparably superior to that of fixed desks and seats. It admits of any grouping of voices at a moment's notice, and enables the teacher to move about among his pupils and ascertain what individuals are doing. The standing position is, I need not say, far more favourable than the sitting to the production of the voice.

Musical progress in training schools has shown of late no more encouraging symptoms than the increase in quantity and improvement of instrumental practice. The deplorable condition of this—the paucity the wretchedness of the instruments, and few or no facilities for the development or even maintenance of such power as students may have had on their entry—these were all described in the first report which I had the honour to address to your Lordships, in 1872. In all these matters considerable improvements have been brought about. Every college is now furnished with one or two, some with several, pianofortes. The private chapels of Exeter, Lincoln, and Liverpool have recently been furnished with new and beautiful organs of two manuals, and with complete pedal boards. To these instruments the students have in every college (one only excepted) free access, of course under proper regulations. In Edinburgh (Church of Scotland) systematic teaching, of which I have repeatedly spoken in terms of high praise, is still carried on by Mr. Mackenzie; an example more recently followed at Glasgow and Aberdeen under the care of Dr. Peace and Mr. Parker. At many of the English and Welsh colleges all students have opportunities afforded them for practice, and even instruction on the organ, harmonium or pianoforte. At Westminster as many as 35 students are instrumentalists. The results of all this were unprecedently shown during my examination last year. In almost every college two, three, or more students accompanied their fellows in the songs they sang to me, and in not a few instances they even accompanied

themselves—of course with every variety of correctness and facility. But the difference to the school teacher between ever so little instrumental skill and none is simply infinite.

Nor does my record of instrumental progress end here. In my report of last year, I called attention, and at some length, to the band, chiefly of stringed instruments, which had been formed or revived at Cheltenham (male) Training College. On my visit last year I found that this band had been considerably augmented; that the interest in it of hearers no less than performers had considerably increased, and that its invigorating effect on the musical atmosphere, both of the male and the female departments, had been the subject of universal congratulation. A similar band has been formed in the British and Foreign Training College, Borough Road, by the musical instructor, Mr. Barkby, himself a skilful performer on the violin. I have reason to believe that on the occasion of my next visits I shall find this example has been followed at more than one other training college, female as well as male. The recent increase in the number of female practitioners on the violin is one of the most encouraging musical signs of our time.

I have much pleasure in noting several instances of careful elementary teaching in the practising schools connected with the training colleges. At York, Peterborough, St. Mark's Chelsea, a considerable number of boys are always sufficiently trained to enable them to take part in the choral music practised by the students, and at Exeter, Oxford, and Wandsworth the teaching of music, in contradistinction to the teaching of songs, is being carried on with considerable spirit. More time, however, or at least more frequent practice, is indispensable to any thoroughly satisfactory results in relation to this subject. The minimum should be a quarter of an hour every day; where this is impossible, or what generally amounts to the same thing, is attended with inconvenience to somebody or other, half an hour three times a week. The former distribution of time I consider to be far superior to the latter. Short practices often repeated are greatly preferable to even much longer ones at greater intervals of time.

In their choice of solos, of which every student examined is required to bring up one, some improvement has to be noted. It is to be hoped that students will in more instances refrain from choosing *familiar* songs, inevitably picked up by ear, and as inevitably sung incorrectly. The same hope may be extended to hymn tunes, which for the most are unfavour-

able vehicles for the display of voice or style, and which, as they are generally sung to me are simply evidences of the idleness and consequent inability of those who sing them. Though considerable liberty of choice in this matter is to be desired for students, for choice is of course evidence of taste, I cannot but think that the musical instructors should exercise a *veto* upon it, and at any rate keep out of the schools, not to say, spare their inspector the distress of hearing, the worst specimens of the many wretched productions brought under his notice. It would be unfair to suppose that these observations are at all of extensive application. It would be difficult to improve on the list of solos prepared for me in some colleges, St. Mark's York, Peterborough, the Borough Road, Stockwell, and Hockeill, among others. While, for the first time within my experience, at Wandsworth every student was prepared to take part, of course, individually, in a duet, trio, or quartet, the other parts of which were sung by one, two, or three of her fellows. I recommend this practice, almost, always brought to bear on good music, to the notice of training school authorities. It is certainly a better test of the powers of a student than very popular versions of "Nigh to a Grave," "Tom Bowling," or "The Campbells are coming."

In one respect the execution of these songs in training schools might often serve as a lesson to many amateurs, and even artists—the clear and natural manner in which the words are uttered. This is due in some degree no doubt to absence of affectation of fine singing, but in a greater to the time and pains devoted in all training schools to the practice of reading aloud, a practice which it is to be desired were far more widely extended than it is.

The generally high number of marks this year has however been obtained for the most part by skill in *reading* or *singing at sight*. To this I have always assigned marks equal in number to the three other qualifications or subjects—voice, ear and style. The first of these is obviously to a large extent a "gift." To the second, the same term might be applied, only that to be turned to good account it must have undergone considerable cultivation. The power of imitating correctly in time and tune a passage of melody, is no doubt an indication of "ear," and one from which a disposition for music might fairly be argued. But the "ear-tests" to which students in training schools are subjected, at the end of their two year's standing, are tests, not merely of ear in the ordinary acceptation of the term, but of science; for the candidate subjected to them must not only be able to

imitate such passages correctly, but to name the sounds of which they are composed. Thus, if the examiner vocalizes on the same sound, or plays—



The candidate, having imitated it or not as he pleases, must name its constituent notes, Do, Mi, Fa, La, Sol, Fa sharp (F#), Sol; or C, E, F, A, G, F sharp, G. The ability to do this, now common, and increasing year by year in a large number of training schools, was once, and indeed still is, regarded as a "gift of nature." No doubt persons who come of musical races or families, and who commonly have had the advantage early in life of receiving a good deal of musical culture, indirect or direct, acquire this power more easily than others; but that it is an inevitable result of sufficient study and practice is as certain as that the majority of children not idiots can be taught to do correctly a sum in simple addition. *Reading* is of course but an application of science and skill in another direction, and is of itself a test of *all* the musical powers of the candidate, who in singing what he sees for the first time, proves at once his voice, his ear, his taste, and his musical knowledge. To this I have always assigned half the whole number of marks attainable. Musical "gifts" are not handsomely recognized in my examination. The finest voice on earth would not alone earn for a candidate more than a sixth of the whole number of marks attainable.

I have been much gratified by some specimens voluntarily offered to me during the past year, of combined singing at sight on the part of second year students. Such singing may easily give a false impression of the skill of any large body. The difficulty that every music class teacher has chiefly to deal with lies in the fact that one student's singing helps another's too much, and that a small number of skilful and vigorous readers may drag a large number of unskilful and apathetical ones through almost anything that can be put before them. When the estimate of this combined reading can be corrected by the records already made of the individual, it is not likely to be very far from a correct one. The reading of few choral bodies could have surpassed or equalled that of the soprano and alto parts of Handel's chorus in *Judas Maccabeus*, "Ah! wretched Israel," presented to me in one of the female training colleges. A single mistake only could have indicated

that it was being sung, as I was assured and believe it was, for the first time.

The number of students presented to me this year for individual examination in practical skill has been 1,965. Of these, 1,764 read from musical notation, and 201 from tonic sol-fa. With very few exceptions these were, as usual, all of the second year.

The results of the paper work at the Christmas examinations, though exhibiting the usual variety of knowledge, have been hardly less satisfactory than those of practical skill. A little more *care* on the part of many examinees would, it is easy to see from their answers, save them the inevitable loss of many marks. Much of the necessarily limited time allowed for the papers, might also be better employed than it is. Time spent in copying out questions, decorating them with ruled lines and the like, might be more profitably employed in *reading* them. That many examinees neglect this very necessary process is obvious from the fact that many of their "answers" are such only in name, consisting perhaps of information in itself not incorrect, but altogether impertinent, *i.e.*, having no relation whatever to the question suggestive of them. To the necessity for brevity I have already had occasion more than once to call the attention of candidates. A prolix answer always excites the suspicions of an experienced examiner, who will too often have found that a cloud of words has only been employed to conceal the ignorance of the examinee in the matter, which, if it be a musical matter, can generally be answered best by one or two *characters*, and no words at all. Language is, however, to many students a new instrument, and a little ostentation in the use of it may be pardoned to them, always supposing it to be rightly used for the revelation of knowledge, not the concealment of ignorance. I will only add that many students do not seem to know that all questions are not to be regarded as of equal value, and that the highest number of marks are given to the most difficult. The first process in respect of a paper would seem to be to find out which they are.

The number of papers taken at the Christmas examinations were:—By first year students, 2,074; by second year 1,929; and by acting teachers 1,569—in all 5,572. Of these, 5,131 were done in musical notation; and 441 in tonic sol-fa. In the examination of these papers, I have, as heretofore, been assisted by Mr. W. A. Barrett, Mus. Bac., Oxon., and the Rev. W. H. Bliss, Mus. Bac., Oxon. From the former I have been favoured with the following remarks:—"Taking the papers all round there is a distinct improvement

observable, especially in those of the acting teachers, and in them of the youngest in age. The older ones as usual seem to be greatly behind."

Mr. Bliss also writes:—I have been greatly struck with what I must call the marvellous improvement within six or seven years, in the answers to the questions in the music papers entrusted to me for revision—those of first year students, male and female. The marks they have received will indicate a very high degree of merit; but, unfortunately, more than a few of the best candidates have lost several marks through neglecting the rule which restricts them to nine questions out of twelve.

* * * But perhaps still more remarkable than the excellence of a very large number of papers, is the almost entire absence of those nearly total failures, and miserable exhibitions of ignorance—of which but a short time ago there were so many. The questions for first year students are not of course on a very advanced portion of the subject; but, considering their elementary character, they are, on the one hand, remarkable for width of scope, and, on the other, for searchingness of character—such as would instantly betray ignorance, or reveal knowledge; and the manner in which they are answered clearly proves that teachers trained in our normal colleges are in general abundantly equipped for the rule of thorough musical instruction in our elementary schools, which yet (perhaps for want of encouragement in other forms, and more especially for lack of that recognition which a well organized system of inspection alone can supply,) seems

in a very languishing condition throughout the country, if indeed it can be said at present to maintain any existence at all."

I cannot bring this report to a close without again calling the attention of your Lordships to the fact, that the better part of the culture with which it deals is still allowed to rust, in many instances even to be utterly lost, for want of occupation. Music is not taught, save in a few exceptional cases, in elementary schools; nor is it likely that it will be, so long as such teaching is unrewarded, and even unrecognized. Indications meet us in many quarters of earnest desire that English children, especially that vast number trained in elementary schools, should be taught to sing. Societies are springing up in different parts of the country, which have been formed with a view to promote this object. If their zeal in one or two instances exceed their knowledge of facts in relation to it, the former is at least worthy of respect and direction. Thus, a primary object with one, the projectors of which are obviously wholly ignorant of what has been doing in training schools for years past, is the formation of teachers. There is little occasion for them to undertake this duty. We have already, I believe, teachers competent and numerous enough, to make musical, in a few years possibly, the entire British empire—certainly Great Britain and Ireland. All that is wanting, for the moment at least, is, that your Lordships be empowered to induce these teachers to undertake the work awaiting them, and to ascertain that they have done it efficiently.

Music in the Church.

By W. H. GLADSTONE, Esq., M.P.

(Continued from page 289).

ENORMOUS as have been the strides that music, both instrumental and vocal, both secular and sacred, has made, I cannot discover that this great progress has given birth to any such new style as is entitled to displace and supersede that older and more strictly church style. Handel will not I think, help us here, for though his capacity would undoubtedly have been equal to the task, he did not, as a matter of fact, devote himself to church music, strictly so called. His oratorios, sublime as they are, are yet oratorios, *i.e.*, dramatic representations on a large scale, pourtraying indeed, in the most striking and beautiful manner, the events of sacred history, but not designed to embody, as church music ought, the prayers and aspirations of the indi-

vidual or the congregation. Of the mere fact that some of his finest choruses and airs are founded on themes previously used by him in operas, I take little account. He seems when composing the love song, "Dove sei o ben amato," to have been quite unconscious that his music breathed a far loftier tone and was in reality, according to my humble judgment, better mated to a very different theme in the "Holy, Holy, Lord God Almighty." No music seems to me more to answer to one's idea of a divine inspiration than Handel's, yet his productions, however admirable they may be within the walls of a Church, when rendered according to their design as oratorios, ought not, I think (except perhaps in a few cases) to be introduced in disjointed

pieces into the Church service.

Bach, on the other hand, wrote directly for the Lutheran Church, but he, I suppose, cannot be said to have given us any new style. If ever there was a master of music he was one—the notes of the scale were to him as the clay to the potter—he moulded them according to his will. If Handel possessed the "grace that is above art," Bach may be said to have brought that art to a pitch of splendour and perfection that is never likely to be surpassed or even equalled. Had he studied and conformed to the conditions required for the general use of Church music, we may imagine what treasures he would have given us, but the extreme complexity in which he delighted has rendered most of his works unserviceable in this respect. At the same time I do not think we sufficiently avail ourselves of those pieces, though limited in number, which would admirably lend themselves to our service. What more noble music can be found than the anthem, "Blessing, glory," said to have been derived from his works? The six motets in particular ought surely to be laid under contribution for this purpose. Yet his name appears but rarely in our music lists. As regards the introduction of his Passion music in some of our Cathedrals, that has been a bold—but in some instances at all events a successful experiment. These are occasions of a special character, which may justly claim greater latitude of treatment than the ordinary and regular forms of Divine worship.

The man who perhaps more than any one else of these later times has given a new impulse and a new colour to church music is Mendelssohn. Of that influence it would be impossible to speak in any other terms than that it has been fraught with, so far as I know, unmixed good. His *Te Deum* and *Jubilate* were written especially for English use. Some anthems of his are frequently performed in cathedrals, and altogether his name probably figures in our music-lists more frequently than that of any other foreign composer. Still, though he has largely tugged the general stream of music, he has, surely, given us no cause to give up the traditions of our own Cathedral school, which traces its descent from the contemporaries of Palestrina, and however modified by the constant addition of new resources in the art and science of music, still retains much of the old spirit.

This individuality, this continuity of tradition, I trust we shall never abandon. At no time has our English Church school been wanting in men of genius, worthy to apply the torch of music to the text of Divine worship.

The sentences of Tallis, the anthems of Farrant, Bird, and Gibbons, are, I trust, an undying part of the heritage we have received from old times. These and others have amply supplied all our needs hitherto, and I have no doubt will continue to do so. Of one bright light of the present day (for his works will live, though he himself has lately passed away from us) perhaps I may make special mention. To Samuel Sebastian Wesley the Church owes, in my humble opinion, an enormous debt of gratitude. To her service, and to hers almost exclusively, he devoted the whole of his life and the whole of his great and conspicuous talent. His works bear, I think, a more distinct impress of individuality than any others of modern date of which I know. Others, indeed, have given us many pieces of taste and beauty, but none I think dive so deep into the recesses of the soul. As an instance of this I might mention the anthem for the Burial Service, "Man that is born of a woman," one so profound in feeling and pathos that it would be out of place to sing it here, or indeed I should say anywhere but by the side of the grave. I have selected a solo from one of his most important anthems, "O Lord, Thou art my God," at once animated and dignified in character, which, I think, gives a good idea of his manner, and seems to me in strict accord with the true spirit of devotion:

[Solo (bass), "For our heart."]

Palestrina, it is true, could hardly have dreamed of such a piece as you have just heard: indeed, the way in which the accompaniment of the organ is engrained in almost all Dr. Wesley's music is, alone, an essential departure from the ancient style; yet no one could have been more jealous of the distinctive character of church music than Dr. Wesley, or more carefully eschew elements which he considered inconsistent with it. And, though the colour of such music as this is so different from what was in ancient days the admired and accepted style, yet it still seems not inaptly to correspond with the description given by St. Bernard as to what church music should be. "Let it be grave," says he "but neither meretricious on the one hand nor uncouth on the other; sweet but not light; soothing to the ear, that it may touch the heart; lightening sorrow, calming passion; not obscuring but elucidating the meaning of the words."

Notwithstanding all this, there is, I must think, reason to be on our guard lest the very progress of music and the very circumstances of the time redound to its deterioration in the Church. The devices of the old composers,

though ingenious, were comparatively few and simple; it was their very fewness and simplicity that taxed their ingenuity; but the modern composer approaches his work armed with an infinity of appliances both harmonic and mechanical, and with elements of variety of which the old masters had no conception. The material he deals with is of far finer grain, far more subtle in operation than that which they found to their hand. But with these larger means and this much more extended scope of operations comes, at the same time, an increased responsibility—a danger of becoming embarrassed in the very multitude of riches—a greater liability to miscarriage and failure to attain the particular end in view. It is not that there is any fault with the tools which the workman finds to his hand: the difficulty is to select and handle them in such a way as faithfully to subserve the high purpose he has in view. Is there not then in the present day an undue disposition to employ music of a dramatic and exciting kind in the service of the Church? a tendency to displace the more sedate and solid music of the Cathedral school, in favour of more showy, more intricate, more highly-strung compositions, partly of native production, but more largely borrowed from Germany? It is not merely that detached portions of oratorios are very commonly used as anthems, which is itself a perversion of them to purposes for which they were not intended, but many of our best English anthems, which deserve a frequent hearing, are excluded in order to make way for adaptations from Mozart, Beethoven, Haydn, Schubert, and others, musicians, as we know, of extraordinary genius, but still most distinguished for greatness in departments of music which have certainly nothing in common with our church service. Even the words employed are not those of the Bible or Prayer Book, but a mere makeshift or peg upon

which to hang this, as I think, incongruous music. To such an extent is this carried in a well-known church that it is positively rare to hear there anything but the most modern anthems; and, as for such writers as Croft, Greene, and Boyce, they have been practically banished. It would be much to be regretted if this course were extensively followed, implying, as I cannot but think it would, a general degeneration in our musical services. People forget, I think, that it is not always the more ornate, elaborate, and "advanced" music, as it is called, that, in the end, best ministers to the wants of those who come to worship. For instance, you know well, I dare say, the highly beautiful and effective settings of the Nicene Creed by Wesley, and Smart; but after they have become familiar, they fail, I think, to excite the same devotional feeling as that simple setting with which Sir John Goss has furnished us from ancient sources. The truth is that just as the more brilliant colours are those that are the first to fade, so the brilliant harmonies we so often hear soon weary the ear. A change is then required, but the change given is only the change of the kaleidoscope—a change from one set of dazzling colours to another. That sense of rest and abiding satisfaction so inherent in real church music is wanting in compositions of this kind; yet these are the compositions that do reflect the spirit of the time, which is hostile to nothing so much as to that calmness and evenness of temper which belongs to the church. Even the great Mendelssohn seems to have felt this when he wrote to Moscheles: "how I am to set about composing a methodical, tranquil piece, I really cannot tell." Might we not recur with advantage in this respect to the early music, in which above all things breathes the spirit of that tranquility, which even Mendelssohn seems to have been at a loss how to invoke? [To be continued.

REVIEWS.

The Chromatic Slave, or Key-board System of Notation, by Joseph Dyson, Farnworth, Bolton.

THIS invention makes the lines of the stave correspond to the black manuals of the piano-forte, and the spaces to the white. A separate position is thus provided for each of the chromatic sounds, and the number of lines is increased to seven or eight, the lines being grouped in twos and threes probably for facility in reading. The following is a specimen, copied, as nearly as the printer can, from the description supplied by the inventor.

Illustration from "God save the Queen."



While ready to give the inventor credit for the ingenuity of his device, and for his courage and public spirit in producing it, and

while desirous to see good in the invention if possible, we fail to perceive the advantage afforded even to the pianist or organist whose particular interests have been studied, not to speak of the singer and the violinist who use no key-boards.

But, before the question as to the legibility of the new system compared with the old has to be considered at all, another point has to be settled—viz., is such an alteration in our notation *possible*, and if so how is it to be effected? The difficulty appears to be this—the new notation is so much like the old in some respects, and yet so entirely different in others, that the habitual employment of both by the same performer seems an impossibility, for he could scarcely avoid confounding the one system of reading with the other. Now, as regards the new notations for vocal music, although a certain amount of inconvenience is inevitably caused (unless the singers can read either notation, or the music is printed in both), the two notations are so distinct in principle that proficiency in both is well within the bounds of possibility. In the Chromatic Stave Notation, however, not only does this inconvenience exist, but also the practical difficulties which, as it appears to us, must prevent it working side by side with the old. Therefore, as every new notation, no matter how perfect, must for a time work side by side with the notation to be superseded, we are unable to understand how the alteration is to be effected in this case. Upon this head the papers forwarded by Mr. Dyson afford no light, and until he can show us some feasible mode of overcoming the difficulty, it is evidently unnecessary to consider the respective merits of the two notations. Should Mr. Dyson have anything further to say on this point, we shall have pleasure in inserting his remarks: meanwhile, he will do well to consider carefully the opinions expressed in the article on Musical Notation which appeared in our October number, with which we thoroughly agree. From the standpoint adopted by this article, it would appear that many apparently useful alterations in the ordinary notation are not really needed when the chief object of a notation is kept well in view.

There is, however, a little point connected with the matter which it is desirable to notice now. In the specimens sent us, certain of the signature sharps are placed vertically over each other: so far as we are able to judge, this arrangement is of no benefit to the notation, and, as the order of the signature sharps and flats in the common notation has several important uses, we do not consider it expedient to alter their order.

1, *A Memory*; 2, *A Valentine*; 3, *The Wakening Smile of Spring*. Music by Conrad Herman, words by Janet Donne. London, Marriott & Sons.

No. 1, the subject of which is parting sorrow alleviated by the *sweetness* of memory, is naturally of a mournful cast, and gives room for good expression and declamatory power on the part of the singer. Compass suitable for an alto or a bass voice.

No. 2 has an easy through-going melody such as the popular vocalist loves. At the 13th measure a modulation occurs, which, if it does not overtask the intonation of the performer, is appropriate and effective. Highest note, F.

No. 3 employs the return of Spring to typify the renewal of love. In this case also a remote change of key occurs, introduced in a manner easier to the singer. Highest note, G. This composition also affords an example of what (for want of a better name) we shall term "word-setting," the composer adapting his music so as to bring out the effect of some particular word, thus:—

The image shows three staves of musical notation. The top staff is in G major, the middle in F major, and the bottom in C major. The lyrics 'and still and cold Up - on' are written below the top staff. The notation consists of vertical stems with small horizontal dashes for note heads, typical of early printed music notation.

in which case the little-used triad of $\text{M}\sharp$ is introduced so as to illustrate the effect of "cold," showing our student-readers that every chord in music has a use when the composer knows how to make use of it.

The writing of the words is well up to, and the choice of subjects above, the average.

Round Singing. The music supplied to our readers this month consists of simple Songs and Rounds, arranged progressively, which may be used for supplementary practice: they will also be found useful by teachers who wish to use the time-names along with the Graduated Course or Letter-note Singing Method, both of which works were published before the time-names appeared in this country.

Although Rounds are not usually as pleasing to an audience as music in which all the parts have the same words, they are very enjoyable by the singers themselves, if not repeated too often, as this only becomes wearisome. Few Rounds will bear much if any repetition after the last performer has sung the whole of the music: with some Rounds it is better to leave off earlier, as, for example, No. 36, which might very well end as soon as the whole of the music has been sung by the performer who first commences. Rounds are preferably rendered by *equal voices*, i.e., wholly by female voices, or wholly by men's.

METZLER & CO.'S PENNY PART-SONGS,

Arranged for four voices, Soprano, Alto, Tenor and Bass, by

EDWARD F. RIMBAULT.

Ring the bell, watchman
Rock me to sleep, mother
Lulu is our darling pride
The hazel dell
Watching for Pa
Some folks
Hark! the herald angels sing, *and* Christians awake
Hail Columbia
Star-spangled banner
The Marseillaise
The watch on the Rhine
The German Fatherland
The German Rhine
Just before the battle
Just after the battle
Rule, Britannia
The tight little Island
You gentlemen of England
The red, white, and blue
Hearts of oak
British Grenadiers
The Bay of Biscay
Annie Laurie
God save the Queen
The Campbells are comin'
Scots was hae wi' Wallace bled
Within a mile of Edinboro' town
Eulalie
Lillie Dale
Annie of the vale
Under the willow she's sleeping
Toll the bell
When Johnny comes marching home
Je-sie, the flower of Dunblane
Comin' through the rye

Home, sweet home
Kelvin Grove
The keel row
Bonnie Dundee
The lass o' Gowrie
Caller herrin'
March of the men of Harlech
Dulce Domum
Has sorrow thy young days shaded?
The young May moon
Rich and rare were the gems she wore
Last rose of summer
Farewell! but whenever you welcome the hour
Love's young dream
Believe me, if all those endearing young charms
The harp that once through Tara's halls
The minstrel boy
Chorus of musketeers
The old, old song
Bells of Aberdovey
See our oars with feathered spray
Oh lady fair
The wreath
Cherry ripe
Hail! smiling morn
Russian National Anthem
Russian Bridal Song
Love will find out the way
To all you ladies
My love is but a lassie yet
The blue bells of Scotland
Drink to me only
Dame Durden
Here's to the maiden

Arranged by

G. A. MACFARREN.

A place in thy memory
Row gently here, my gondolier
Drive the cold winter away
The meeting of the waters

Auld lang syne
Ye banks and braes
Silent, O' Moyle

London: METZLER & Co., 37, Great Marlborough Street, W.

LETTER-NOTE EDUCATIONAL WORKS.

A GRADUATED COURSE of Elementary Instruction in Singing.—By David Colville and George Bentley
In this course the sol-fa letters are gradually withdrawn. Price in cloth, gilt lettered, 1s. 6d., in wrapper, 1s.

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2. That the **STAFF-NOTATION**, taking it all round, is the **BEST** yet invented, affording peculiar advantages to the **PLAYER**, and also to the **SIGHT-SINGER** who understands his work.
3. That the best systems of sight-singing are those founded upon the **TONIC DO** principle, because the **KEY** is a mere accident, but the **SCALE** is the **TUNE**, and it is by the relation which the sounds bear to the Tonic and to each other (not by their pitch upon the Stave) that the Vocalist sings.
4. That the easiest possible mode of teaching on this principle is that termed **LETTER-NOTE**, which appends the Sol-fa initials to the ordinary notes, and either withdraws the letters gradually, or otherwise trains the pupil to dispense with their aid.
5. That Letter-note provides the most direct **INTRODUCTION** possible to the staff notation, because the Pupil is trained from the **OUTSET** by means of the symbols employed in that notation.
6. That Letter-note, while it is legible by every Player, gives the Singer all the **AID** derivable from a specially contrived notation.
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For training to habits of just intonation, and as an aid to the self-teacher.

THE Intonator is an improved variety of the old "monochord," and provides what may be termed a *working model* of the musical scale or gamut. It presents to the eye a chart or diagram of the scale, with the additional advantage that it possesses the power of *producing* the sounds which a diagram can only indicate.

As the sounds are obtained by dividing a string upon mathematical principles, they are strictly correct, and the Intonator may be used as a model for the voice. For this purpose it is greatly superior to the pianoforte, which only gives the sounds approximately. The Intonator also provides examples of sounds which are not to be found on the pianoforte, such as the difference between the sharp and the flat, also the acute and grave forms of several sounds; and as no skill is required to use it, the instrument is specially valuable for purposes of self-teaching.

The Intonator consists of a catgut string, stretched on a sound board or box. The string is raised at one end by resting on a *bridge*, and is attached to a peg, by means of which it may be raised or lowered in pitch. The sound is produced by twanging the string, after the manner of a guitar or harp, or by means of a bow, like a violin; the point on the string to be thus operated upon being about an inch from the bridge. The various sounds of the scale are produced by *stopping* the string at certain points, so as to permit a longer or shorter portion to vibrate. For this purpose *frets* are placed underneath the string, and the operation consists in pressing down the string until it comes into firm contact with the required fret, when the sound is to be drawn out in either of the ways explained above.

The frets are labelled with the sol-fa syllables or their initials, or with the numerals 1 to 7: thus DO, or 1, corresponds to the key-note,—RE, or 2, to the second degree of the scale,—MI, or 3, to the third degree, etc., and this rule applies quite irrespective of the pitch at which the string may be for the time being, for the string performs alike in all keys, and the sounds always remain *relatively* the same. All keys are, therefore, "natural" upon the Intonator, and the operations of pitching the key, or transposing to another key, consist simply in tightening or slackening the string (by means of the peg) to the required pitch. The pitch of the string can be altered as much as an octave, giving the power of playing in all keys; and on these improved Intonators, by a simple contrivance, provision is made for playing in two or more natural keys *without altering the pitch of the string*. The chromatic sharps or flats, or both, are given on all the Intonators.

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No. 1 provides for two natural keys without altering the string—viz., the major and minor keys of the same tonic: for example, if the string is pitched at C, the player has the keys of C major and C minor before him in their natural form.

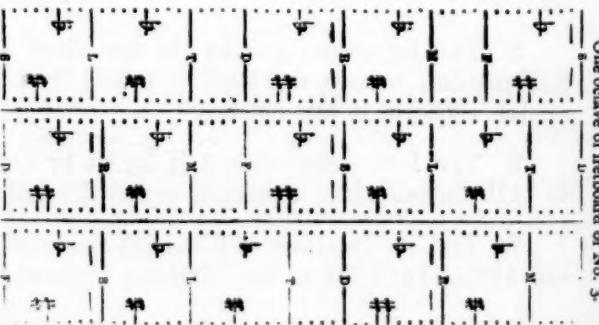
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No. 3 provides for three natural keys without altering the string—viz., the key at which the string is pitched, with those a fourth and a fifth higher, as, for example, the keys of C, F, and G: a sliding fretboard permits either of the columns to be brought under the string. All the chromatic sharps and flats are given in each column; the short frets to the extreme right, in each column, being the sharps; and those to the extreme left, the flats.



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